

[Oct-Nov. 1963]

## STYLE, TRUTH AND THE PORTRAIT

This exhibition was constructed on a metaphor: that all the world's a stage; at least it was in Western Europe from the XVIth Century through the end of the Romantic era. The poets, playwrights, moralistes, and a few philosophers present the roles; the painters fix the character and the appearance of the actors. In the course of the play you do more than simply act, you construct ideal types of men and in fact you construct a human nature. Certain societies reach a point of development in which it is an art to live and to be a man. Literature, art and life are inseparable for a time, but they begin to separate in the course of the nineteenth century.

The first part of the exhibition deals primarily with the art of portraiture as it concerns the painter. What is a man? What one sees, what the subject says, what he does, or what he hides from others? These questions concern both the portrait painter as well as the literary man we here refer to as the moraliste and the manner in which these questions are answered determines to a certain extent the type of portrait and also the type of history produced in the period.

The exhibition moves on to the XVIIth Century, in both Britain and France, as well as the Low Countries. It is here that the roles are set, the poses determined, the rules of portraiture and its psychology determined. The rest of history is but a series of variations on these fundamental traits.

The English School from Van Dyck through Reynolds and Gainsborough is delineated in the next section. We limit ourselves primarily here to comments based on this school. The psychology and art of portraiture remains about the same, though certain innovations are introduced into the art of the portrait. This is true in France too, though, as we shall see, the innovations are not of the same nature as those in Britain. We are dealing, in short, with a British

type of beauty, nobility and poetry. Reynolds attempts to raise the portrait to the level of history; Gainsborough lends it a poetry (only possible in Britain), tied to love of nature and what Addison described as the faery way of writing. It is also possible to consider the rise of the bourgeois to social prominence, but this is not confined to Britain. On the whole, when we think of British portraiture we immediately think of Reynolds and Gainsborough and this seems historically quite just. Both have gone beyond Van Dyck and Lely, though these cannot be overlooked, and Reynolds and Gainsborough have perhaps created the British character in its most noble form.

French portraiture and the emphasis on what the XVIIIth Century used to call esprit is explored now. The end of the Grand Gout means in fact the triumph of wit, the small format, the man and the lady in the salon, rather than in an English park, and the imperative, (discernible also in dogs as well as horses), to look intelligent. One thinks of master portraits by Perronneau and La Tour. The image of man has changed; he is now par excellence sociable, he no longer poses in the grand manner meant to impress, he is among friends; art is a second nature.

Rousseau, the Revolution, the Triumph of the Bourgeois, upset all this and the portrait is in danger of dying through boredom; it is saved by the uniforms of the soldiers of the Napoleonic epic, the genius of David, Ingres, and Delacroix. Poets and painters adopt new poses, romantic love introduces the possibilities of new expressions, as does the idea of genius. It is only with Impressionism, and its insistence upon the truth of the moment that the portrait changed, to become a motif, a snap shot. Men had ceased to pose. Europe, as Huizingua put it, had put on its working clothes.

THE CLEVELAND MUSEUM OF ART  
LIST OF PAINTINGS AND SCULPTURE IN THE  
EXHIBITION "STYLE, TRUTH AND THE PORTRAIT"  
October 2 - November 10, 1963

<u>ARTIST</u>	<u>TITLE</u>	<u>LENDER</u>
<u>Italian School:</u>		
G. Ceruti	Country Gentleman	Seattle Art Museum
Lotto	Portrait of a Nobleman	The Cleveland Museum of Art
Pontormo	Portrait of a Young Man	Wildenstein & Co., Inc., N.Y.
S. Rosa	La Ricciardi, Mistress of the Artist, as a Sibyl	Wadsworth Atheneum, Hartford, Conn.
Solimena	Portrait of a Man	Countess Nadia de Navarro, Long Island
Titian	Portrait of Antoine Perrenot de Granvella	Atkins M. of F.A., Kansas City
<u>Flemish and Dutch Schools:</u>		
Hals	Portrait of a Lady in a Ruff	The Cleveland Museum of Art
Hals	Portrait of a Young Man	The Taft Museum, Cincinnati
Hals	Portrait of a Young Woman	The Taft Museum
de Keyser	The Syndics of the Amsterdam Goldsmiths Guild	The Toledo Museum of Art
W. Moreelse	A Scholar Holding A Thesis on Botany	The Toledo Museum of Art
Rembrandt	Portrait of a Youth with a Black Cap	Atkins M. of F. A.
Rembrandt	Portrait of a Lady	The Cleveland Museum of Art
Rembrandt	Portrait of a Young Student	The Cleveland Museum of Art
Rubens	Portrait of Isabella Brant	The Cleveland Museum of Art
Rubens	The Archduke Ferdinand at the Battle of Nordlingen	The Detroit Institute of Art
van Dyck	Portrait of a Man	Allen Mem. Art Mus., Oberlin College
van Dyck	A Genoese Lady with Her Child	The Cleveland Museum of Art
C. de Vos	Young Man with Dog	Mem. Art Gall., Rochester
<u>French XVII Century School:</u>		
J. Blanchard	Portrait of a Sculptor	The Toledo Museum of Art
Ph. de Champaigne	Charles II, King of England	The Cleveland Museum of Art
N. de Largillierre	The Regent, Philip of Orleans, with a Portrait of Mme. de Parabere	The Toledo Museum of Art

French XVII Century School, Cont'd.:

N. de Largillierre	Portrait of Pierre Lepautre, Sculptor	Duveen Brothers, Inc., N.
H. Rigaud	Noel Bouton, Marquis de Chamilly	Duveen Brothers, Inc.
H. Rigaud	Portrait of Marquis Jean- Octave de Villars	The Toledo Museum of Art

French XVIII Century School:

Aved	Portrait of M. de la Porte du Theil	Wildenstein & Co., Inc.
F. H. Drouais	La Marquise d'Aiguirandes	The Cleveland Museum of Art
J. S. Duplessis	Christoph Willibald Gluck at the Spinnet	Kunsthistorisches Museum
Fragonard	Young Boy Dressed in a Red- Lined Cloak	The Cleveland Museum of Art
Fragonard	Self-Portrait	Calif. Palace of the Legion Honor
J. B. Greuze	Portrait of Citoyen Dubard	Calif. Palace of the Legion Honor
J. E. Liotard	A Negro Girl	City Museum of St. Louis
J. M. Nattier	Madame de Pompadour as Diana	The Cleveland Museum of Art
J. B. Perronneau	Portrait du peintre Jean- Baptiste Oudry	Musee du Louvre, Paris
J. B. Perronneau	Portrait of Monsieur Braun	Calif. Palace of the Legion Honor
J. B. Perronneau	Portrait of Mme. Braun	Calif. Palace of the Legion Honor
P. P. Prud'hon	Portrait de Georges Anthony	Musee des Beaux-Arts de Paris
A. Roslin	Portrait of the Marquis de Vaudreuil	Heim Gallery, Paris
Tocque	Mlle., Suzanne Le Mercier (Mlle. Plainval)	Wildenstein & Co., Inc.
Marie Vigee-Lebrun	Portrait of the Marquise de Peze and the Marquise de Rouget with her two children	Wildenstein & Co., Inc.

Spanish School:

Goya	Don Juan Antonio Cuervo	The Cleveland Museum of Art
Murillo	Portrait of Sir Arthur Hopton, Ambassador to Spain	Wildenstein & Co., Inc.

German-Swiss School:

A. Kauffman	Portrait of Johann Joachim Winckelmann	Museum of Fine-Arts, Zurich Switzerland
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French XIX Century School:

Chasseriau	Portrait du Comte de Ranchicourt, partant pour la Chasse	Mrs. W. Feilchenfeldt, Zurich Switzerland
Chasseriau	Portrait de la Comtesse de Ranchicourt, nee D'Hollebeke, partant pour la Chasse	Mrs. W. Feilchenfeldt, Zurich Switzerland
Corot	Mme. Stumpf et sa Fille	Paul Rosenberg & Co., N.Y.
Courbet	Madame Boreau	The Cleveland Museum of Art
Courbet	Lady in a Riding Habit - L'Amazone	Metropolitan Museum of Art
Couture	Portrait of the Artist	Mem. Art Gall., Rochester
J. -L. David	Portrait de l'acteur Wolf, dit Bernard	Musee du Louvre
J. -L. David	Portrait of Pierre Desmaisons	Albright-Knox Art Gall., Buffalo N. Y.
Degas	Rene de Gas	Smith College Museum of Art
Degas	Portrait of the Duchess of Monejasi-Cicerale	The Cleveland Museum of Art
Degas	Hortense Valpincon as a Child	Minneapolis Inst. of Arts
Delacroix	Eugene Berny D'Ouville	Henry P. McIlhenny, Philadelphia
Fantin-Latour	Edouard Manet	The Art Institute of Chicago
Gros	Portrait du Comte Jean Antoine Chaptal	Jacques Seligmann & Co., New York
Gros	Study for Murat in "The Battle of Aboukir"	Smith College Museum of Art
Gros	Portrait of Lieutenant Legrand	Los Angeles County Museum
Ingres	Portrait of Cherubini	Cincinnati Art Museum
Manet	Portrait of Berthe Morisot	The Cleveland Museum of Art
Millet	Self-Portrait	Museum of Fine Arts, Boston
Monticelli	Portrait of Mme. Rosenthal	Albright-Knox Art Gall.
Monticelli	Portrait of a Lady	Art Institute of Chicago
Renoir	Portrait of Mlle. Romaine Lacaux	The Cleveland Museum of Art

English School:

Gainsborough	Mrs. Philip Thicknesse	Cincinnati Art Museum
Gainsborough	Philip Thicknesse	City Art Museum of St. Louis

English School, Cont'd:

Gainsborough	Mrs. Thomas Samuel Joliffe	The Cleveland Museum of Art
Gainsborough	The Cruttenden Sisters	Duveen Brothers, Inc.
Lawrence	The Daughters of Col. Thos. Carteret Hardy	The Cleveland Museum of Art
Lawrence	Lady Louisa Manners, Later Countess of Dysart, as Juno	The Cleveland Museum of Art
Lely	A Lady of the Earle Family	The Cleveland Museum of Art
Raeburn	Mrs. John Hutcheson Fergusson of Trochraigne, Scotland	Duveen Brothers, Inc.
Reynolds	Sir James Esdaile, Lord Mayor of London	Washington Univ., St. Louis
Reynolds	James, Fifteenth Earl of Erroll	Duveen Brothers, Inc.
Reynolds	Doctor Johnson	Tate Gallery, London
Reynolds	The Ladies Amabel and Mary Jemima Yorke	The Cleveland Museum of Art
Zoffany	Judge Suetonius Grant Heatly with his Sister, Temperance	Museum of Fine Arts, Springfield, Mass.

English-American School:

Copley	Portrait of Nathaniel Hurd	The Cleveland Museum of Art
William Page	Portrait of Mrs. William Page	The Detroit Institute of Arts
Gilbert Stuart	The Skater	National Gallery, Wash. D.C.
Gilbert Stuart	John, Lord Fitzgibbon	The Cleveland Museum of Art
Benjamin West	Portrait of General Kosciusko	Allen Mem. Art M., Oberlin
Benjamin West	Mrs. West and her Son Raphael	The Cleveland Museum of Art

Sculpture:

Algardi	Pope Innocent X	The Cleveland Museum of Art
J. J. Caffieri	Corneille van Cleve	Los Angeles County Museum
J. A. Houdon	The Countess of Thellusson as a Vestal	The Detroit Institute of Arts
J. B. Lemoyne	Bust of a Woman	The Cleveland Museum of Art
J. Nollekens	Sir George Savile	Victoria and Albert Museum
F. Rude	Francois Devosge	Musee des Beaux-Arts de Dijon

## STYLE, TRUTH AND THE PORTRAIT

Nearly 100 portraits from an age when the sitter was not only a part of history, but also recognized its theatrical requirement, will be displayed in a loan exhibition opening today at The Cleveland Museum of Art. The exhibition's title is **STYLE, TRUTH AND THE PORTRAIT**.

Dr. Sherman E. Lee, the Museum's director, characterized the show as "Easily the most important exhibition of Western portraits held in this country for at least a generation." He said the collection includes paintings and sculpture from Titian to Degas, spanning four centuries in the art of the portrait. Museums and private collectors throughout Europe and North America have contributed to the exhibition which will continue through November 10. It will not be shown elsewhere.

The exhibit was developed from a monograph, **STYLE, TRUTH AND THE PORTRAIT** by Dr. Remy Saisselin, the Museum's Assistant Curator for Research and Publications, and was organized by the author in collaboration with the Museum's Department of Painting. Its opening coincides with the publication of Dr. Saisselin's monograph as a book-catalog.

Both art and essay examine portraiture as a way in which men look at themselves and the way that they select attitudes, expressions and settings to project the image which society and history require of them. Both are, in fact, based on the Shakespearean metaphor: "All the world's a stage, and all the men and women merely players."

The exhibition begins with a study of how the early portrait masters solved the problem of defining a man. What the painter sees, what the subject does or says, what the subject attempts to hide (or a combination of these) provides the definition. Titian's painting of **ANTOINE PERRENOT DE GRANVELLA**, and Lotto's **PORTRAIT OF A NOBLEMAN** are among the works which illustrate this period.

The exhibition moves on to the XVIIth Century in Britain, France and the Low Countries where the roles are cast, the poses arranged, the rules of portraiture and its psychology determined. The Hals **PORTRAIT OF A LADY IN A RUFF**, Rembrandt's **PORTRAIT OF A YOUNG STUDENT** and Rubens' **ARCHDUKE FERDINAND AT THE BATTLE OF NORDLINGEN** are included in this section.

The English School from Van Dyck through Reynolds and Gainsborough is outlined in